

Plundering The Vaults

Various Artists

Lee Hazlewood Industries: There's a Dream I've Been Saving (1966-1971) LIGHT IN THE ATTIC



Many know **Lee Hazlewood** through his duets with Nancy Sinatra, featuring his burly baritone, her thin birdlike voice, and the lush studio flourishes of backward guitar, extravagant strings and piled-on tambourine, backing vocals and reverb. He was something like the Southern-fried Phil Spector. Hazlewood, who died in 2007, also ran his own record label and had a solo career. This impressive four-CD box set (with 107 tracks, a 172-page book and a DVD) from Light in the Attic fills a huge gap that collectors have been trying to bridge for decades— assembling choice cuts from many of the releases on his label LHI (Lee Hazlewood Industries), which formed in 1966. Hazlewood's solo material (two discs of it here) is funny and schtick, with a kind of put-on macho indifference and a lot of revelry and rambling. The real gold mine of the set appears on the two discs devoted to other LHI acts, many of which are pretty obscure, like the effete baroque pop of **Arthur** or the quasi-Doors psychedelia of **The Aggregation**. There's everything from girl pop, to Southern soul to actual soul to country rock and garage-y scuzz. Gram Parson's pre-Byrds group, the **International Submarine Band**, was an LHI act. And the discovery of tunes like "Rose Colored Corner," a hook-filled psych pop nugget by **Lynn Castle** and **Last Friday's Fire**, will only increase the eagerness Hazlewood buffs have to hear these records in their entirety.

John Adamian

It's a Beautiful Day

Live at the Fillmore '68

CLASSIC MUSIC VAULT



If they hadn't contributed anything to the San Francisco rock lexicon but "White Bird," **It's a**

Beautiful Day would still be deserving of plaudits—it's such a flawless composition and so emblematic of the pure, pre-decadence Summer of Love vibe. But there was a lot more to the band (which still exists today with founding vocalist/violinist **David LaFlamme** helming) and this live set from the Fillmore elucidates

why. Like all of the Bay Area bands of the era, IABD was fond of stretching out instrumentally, incorporating Eastern motifs, modal jazz and more. But LaFlamme's sophisticated songcraft gave them more to work with than most, and his vocal interaction with **Patti Santos** was as intoxicating as his violin playing. On tracks such as the spellbinding "Bulgaria," the epic closer "Hot Summer Day" and, of course, "White Bird," the band is in total command. A DVD focusing on LaFlamme accompanies the live CD—it includes interviews, video clips and more.

Jeff Tamarkin

Humble Pie

Performance: Rockin' The Fillmore, the Complete Recordings OMNIVORE



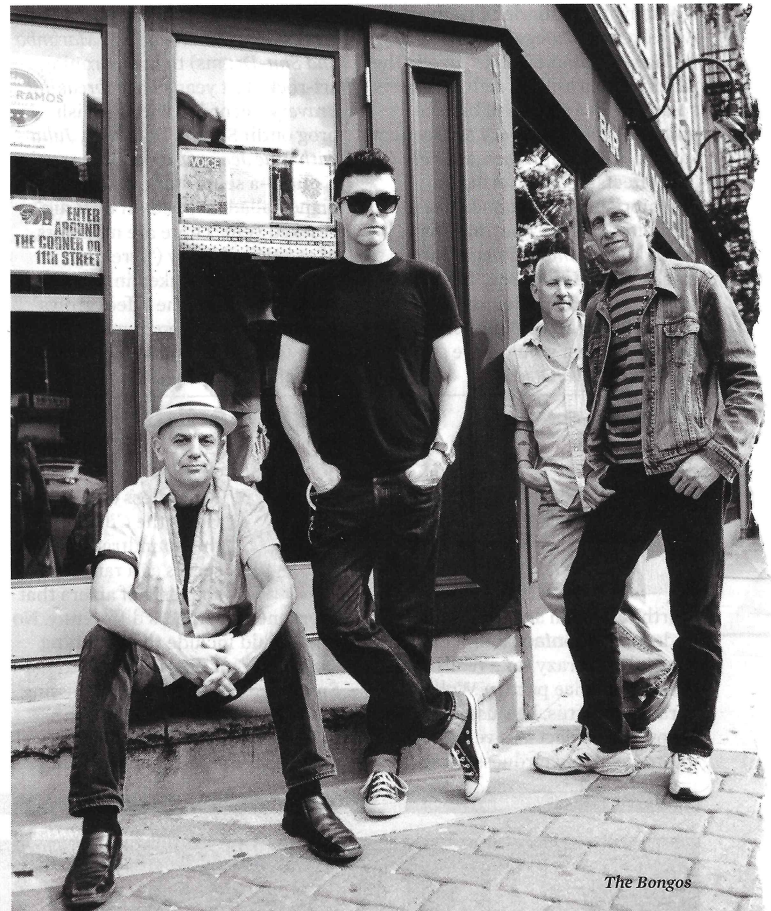
Lost in those dead-on jokes from *This Is Spinal Tap* is the fact that hard rock bands from that era often justified the excesses of their music. A band such as **Humble Pie**, who turned their amps to the prophetic '11' did so not because they were clueless rubes following the self-indulgent trends of the era, but because they had a group in **Steve Marriott**, **Peter Frampton**, **Greg Ridley** and **Jerry Shirley** that could use that volume to make their points in the aural equivalent of Technicolor. We'd be a lesser world if that era of musician played within the lines of acceptable protocol. The original *Performance: Rockin' The Fillmore* was a transcendent batch of electric performances that was still an album side or two short of Canned Heat at their jammiest, even though it featured a 27-and-a-half minute version of "I Walk on Gilded Splinters." Time lengths alone never tell the whole story. The fact is, this multi-CD collection doesn't cull highlights from the four shows played at the Fillmore East over the Friday and Saturday nights of May 28 and 29, 1971, like the original release, but presents unedited tapes in glorious stereo for fans to determine which versions should've been the definitive. **Rob O'Connor**

The Bongos

Phantom Train JEM



Hoboken, N.J.'s **The Bongos** were one of the certified monster power-pop bands of the '80s—masters of the jangly riff and the memorable melody. *Phantom Train* was a work



The Bongos

in-progress when they disbanded in 1985, now resurrected via JEM Records, which recently came back from the void itself. Recorded in several studios and produced by the band with help from **E.T. Thorngren** and others, it's consistent with the band's earlier releases, if somewhat slicker and less airy and idiosyncratic. Lead vocalist **Richard Barone** was always a writer with a knack for the instant grabber and tunes such as "My Wildest Dreams" (which opens the set and then closes it in demo form), the title track (co-penned by guitarist **James Mastro**) and the dancefloor-ready "One Bold Stroke" are keepers. The lone cover, "Sunshine Superman," takes on a pounding beat that originator Donovan never could have dreamed of. **Jeff Tamarkin**

The Buckaroos

The Buckaroos Play Buck & Merle OMNIVORE



Buck Owens was one hell of a songwriter, but it was his backing band, **The Buckaroos**, that gave his tunes the muscle that made them hits. This reissue compiles 1965's *The Buck Owens Songbook* and 1971's *The Songs of Merle Haggard*. The Owens tunes have an extra guitar or fiddle

solo dropped in here and there, but basically, they sound like the backing tracks with the vocals erased—Bakersfield karaoke if you will. It's helpful if you want to learn the licks, but it's not really interesting otherwise. The Haggard tracks are slightly better, with a lot more spunk than the Owens Material. The players show off their chops here with short, concise solos. Unhappily, the band adds a verse of reverb-soaked harmonic vocals to the songs, making them sound more like pop hits by the Hi-Lows, than like the work of one of country's most famous hard-asses. **J. Poet**

Chet Baker

Plays the Best of Lerner and Loewe RIVERSIDE



Trumpeter **Chet Baker** was one of the kings of romantic cool jazz, and his music was an oddly calming force contrasting his troubled life—after decades of heroin addiction, Baker died at age 58 after falling from a hotel window. He drew from a deep well when choosing his material, and for this 1959 set, Baker went to the theater, specifically to the songs of Alan Jay Lerner and Frederick Loewe. With **Herbie Mann** on flute, **Zoot Sims** and **Pepper Adams** on